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ORATORIO OF THE MESSIAH.—Mr. Harrison having made arrangements with the Harmonic Society, will give the Messiah on a grand scale at Steinway Hall, on Wednesday evening next, February 27th. Madame Parepa will make her first appearance in Oratorio, in New York, an event which should crowd the Hall to overflowing. She will be assisted by Miss Hutchings, Mr. G. Simpson, and Mr. J. R. Thomas. Mr. Thomas' full orchestra will assist. Mr. Connoley will preside at the organ, and the whole will be under the direction of M. F. L. Ritter. Other Oratorios are in preparation, to be produced on an equally grand scale.

HARRISON'S SUNDAY EVENING CONCERTS.—The 25th popular Sunday Concert will take place to-morrow evening at Steinway Hall. The leading attractions are the charming young American vocalist, Miss Kate Macdonal, Mr. S. B. Mills and Theodore Thomas' Orchestra. The Hall will, of course, be crowded as usual on these occasions.

DECKER BROTHERS' NEW SCALE PIANO.

The new scale square piano just turned out by Decker Brothers, No. 91 Bleecker Street, is an instrument of rare and extraordinary beauty. Admirable as their instruments have been, heretofore, they are entirely eclipsed by this recent improvement.

The principle upon which the Decker Bros. pianos are made, and of which principle they hold the exclusive Patent, is that all the strings shall have their bearings or contact points, upon wood. This is obtained by raising the bass end of the plate in the casting, which permits the strings to pass under it to the tuning pins, and rest upon the wrest plank. Holes corresponding to the tuning pins, but larger, are cast in the plate, so that none of the resonant material of the piano, comes in contact with iron.

Decker Bros. have tested this Patent principle on an enlarged scale, and have gained results in proportion. The tone, which is exquisitely refined, rich and sympathetic, has vastly increased in power, gaining in grandeur of volume, without losing any of those fine qualities, which always characterized their instruments, and have made them a solid reputation wherever they have become known. We can imagine nothing finer of their class than the new scale square pianos of the Decker Bros. Faithful, delicate, and highly-finished workmanship, gives the result of a perfect equality in all their instruments. This fact has led to the general remark among the best professors, that one has no "need to choose among the pianos of the Decker Bros., for they are all equally admirable."

The name of "Decker" has been made a valuable trade mark by the Decker Bros., on

account of the superb and trustworthy instruments which they manufacture. This fact has been taken advantage of by other parties, who are now using the name of Decker in the hope of profiting by the *prestige* which it confers. But the public must not be led astray. The Decker instruments which stand so high in reputation throughout the United States, are the Patent pianos manufactured exclusively by the Decker Bros. of No. 91 Bleecker Street, New York, and these can always be known first, by their rare beauty, and power of tone, fine touch and superior finish, and secondly, by the words Decker Bros.' Patent, June, 1863, cast on the left hand side of the iron plate, without which there is no genuine Decker Bros.' pianos. Purchasers, therefore, bearing these points in mind, and remembering the date of the Patent particularly, can be certain of securing the genuine instrument.

MATTERS THEATRIC.

As per announcement, Lady Don made her appearance at the New York Theatre on Monday night. Lady Don is undoubtedly a clever actress, has a light singing voice, and in soubrette parts is very amusing; but when I see on the bills of the New York Theatre that Lady Don's performance of the part of the Earl of Leicester, in the burlesque of "Kenilworth," is "universally pronounced by the press and public of the United Kingdom, the Australian Colonies, California, &c., to be the *ne plus ultra* of burlesque acting," I must humbly insinuate that if such is the opinion of the "press and people of the United Kingdom, &c.," the "press and public of the United Kingdom, &c.," must have a much lower standard of excellence than is current in New York. Lady Don's Earl of Leicester is in no particular an amusing performance; in burlesque we expect to have our risibilities excited to the highest degree, and this result must be brought about, not by exaggeration, but by a pointed delivery of the language and a solemn earnestness in the acting, something that, by a hair's breadth almost, marks the line between the sublime and the ridiculous, go beyond this point and you become tiresome, monotonous, and anything but funny.

Now Lady Don comes up to none of these requisites; she delivers the language flippantly and without emphasis, while, although she does not exaggerate, there is a lack of earnestness and weight in her acting which renders it merely mediocre, and nothing more—the main object appears to be to hurry through with the dialogue as rapidly as possible, and come to the songs—these Lady Don sings very nicely, but in burlesque we look for something more than this, and that something Lady Don decidedly does not give us.

As Peggy Green, in the farce of the same name, she appears to much better advantage, being both piquant and sprightly; playing the part with great vim and *aplomb*, and imbuing it with a quietly humorous naturalness which is in every way delightful, calling forth unbounded praise. In characters of this stamp Lady Don may always command success and admiration,

but in burlesque she is far inferior to many less pretentious, and far better, actors of our own city.

Touching the burlesque of "Kenilworth," it is very amusing; full of the most atrocious puns, funny songs, situations and incidents, and all those other *et ceteras* which go to make up a successful extravaganza; the acting is excellent throughout, with a few exceptions, and there is no reason why the play should not prove a success.

Two of the most successfully played parts are those of Varney and Amy Robsart, by Mr. and Mrs. Gomersal. Mr. Gomersal's Varney is most intensely ludicrous; the frowning brow, the heavy tragic air and bearing, the marvellous circus performances, the heartrending death are one and all simply superb, and elicit from the audience loud and well merited laughter and applause, while Mrs. Gomersal as Amy, although of course not so broad in her humor, is equally funny and delightful; singing her songs with great grace and delivering the language with point, emphasis and a rare appreciation of the ridiculous.

Mr. Mark Smith's Queen Elizabeth is literally and figuratively immense; the entrance on the steam yacht "Henrietta" is something so awe-inspiring that it really should be seen to be thoroughly appreciated. The tender nose blowing is also attended to with true Ristorian fidelity, and one can almost see again the "virgin Queen," with her noble bearing and ever tickling nasal organ.

Messrs. Baker and Dunn are both excellent in the respective roles of Wayland Smith and Tressillian, while Miss Cole is equally as amusing in the small part of Raleigh. The play is put upon the stage with considerable taste and splendor, and deserves to be a success.

"The Streets of New York" has been successfully revived at the Olympic, with Mr. J. K. Mortimer as Badger, a part which he plays with great power and judgment. Mr. Robson as Puffy is intensely funny, although somewhat given to exaggeration; while Misses Newton, Land and Harris, and Messrs. Jordan and Collins are exceedingly clever in their respective parts.

The play is beautifully put upon the stage, the scenery being wonderfully truthful and artistic. Judging from the present crowded condition of the house every evening the "Streets of New York" is destined to have a long run.

This is the last week of the Worrell Sisters at the Broadway Theatre; to-day they are to give "Cinderella" at a matinee, and to-night we shall see their sunny faces for the last time. Next week comes a dose of Irishism in the shape of Mr. and Mrs. Barney Williams. These inflections, I suppose, are necessary dramatic evils and tend to excite a healthy and patriotic feeling among our Fenian population, so in a spirit of self-denial there is of course nothing left but to swallow the medicine and grin and bear it.

SHUGGE.

DECEMBER proved the most remunerative month of the year to the Opera Comique, a total of 128,009 francs being the sum received at the doors.